

KINE WEEKLY

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STILETTO - *EXCITEMENT FROM The Author of
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HAROLD ROBBINS

*What Some People Dream Of
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STILETTO ^x

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HAROLD ROBBINS' "STILETTO" starring **ALEX CORD** **BRITT EKLAND**

co-starring **JOSEPH WISEMAN** **BARBARA McNAIR** and **PATRICK O'NEAL** as Baker

Based on the novel by HAROLD ROBBINS Screenplay by A. J. RUSSELL

Executive Producer JOSEPH E. LEVINE Produced by NORMAN ROSEMONT

Directed by BERNARD KOWALSKI

Music by SID RAMIN In Colour

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Screenplay by
WILLIAM GOODHART

Based on Stage Play by
WILLIAM GOODHART

Executive Producer
LEONARD LIGHTSTONE

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Directed by **GEORGE SCHAEFER**

Music by **DAVID GRUSIN** Prints by **MOVELAB**

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FIO target 600; election toll far from drastic

FILMS BILL PASSED

ONE of the last acts of the present Parliament before MPs dispersed at the end of this week was to receive the royal assent of the Films Bill.

This measure will continue for a further ten years the present legislation on the industry, which is due to expire at the end of this year, writes Reg Robinson.

It continues, with minor amendments, the existing set-up governing the screen quota, the levy and the operations of the National Film Finance Corporation.

Although the new Act is intended to last for ten years, I expect that long before then it will be necessary for whatever Government is in power to introduce further legislation affecting the film industry.

This is due to the fact that technological advances may well make certain sections of the legislation obsolete before the end of the decade. This possibility was strongly hinted at during the various debates on the Bill in Parliament.

PETER BURGER TO ANGLO-EMI

PETER BURGER, former deputy director of publicity for Paramount Pictures/UK Ltd, has been appointed to take charge of overseas publicity for feature films distributed by the newly-formed Anglo-EMI organisation.

This is in line, it is stated, with the company's expansion programme and declared policy to make 'maximum impact on the international film market.'

He will be based at Anglo-EMI's new headquarters in Film House, Wardour Street.

Leslie Grade reduces load

ON the recommendation of his medical advisers, Leslie Grade has decided to reduce his business commitments.

Electric & Musical Industries Limited announced this week with much regret that he is relinquishing his executive responsibilities within The Grade Organisation Limited from May

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ABOUT 600 delegates are now expected to attend the Brighton Film Industry Organisation Convention from June 7 to 10. The FIO is still accepting registrations which now exceed 540.

The general election has taken less of a toll on the convention than was originally feared.

Eirene White, MP, Minister of State, the Welsh Office, is now to remain as chairman of the 'Communications' panel. Lord Harlech, president of the British Board of Film Censors, will also not be affected as chairman of the 'New Technology' panel.

Gwyneth Dunwoody, parliamentary secretary to the Board of Trade, will now definitely not be chairing the panel discussing 'What About the Public?'. No replacement has yet been made although a leading journalist has been approached.

Another parliamentary guest who will not be able to make it because of the election is John Hay, Conservative MP for Henley. His place as chairman of the panel discussing 'The

Environment' will be taken by John Gratwick, managing director of a firm of management consultants. Gratwick is also on the panel discussing 'The Leisure Market'.

The Dutch electronics company, N.V. Philips, will be giving a demonstration of video cassette recording equipment on the last day of the convention. It will be the first time a demonstration of DCR equipment has been given in Britain.

Following the inaugural banquet on June 8 delegates and their guests have been invited to a special screening of 20th Century Fox's 'M*A*S*H' at the Astoria. The cinema has been made available by Associated British Cinemas.

THREE SET BY BRITISH NEWCOMER

ENGLISH playwright Terence Feely, in association with production executive Frank Green, writer Robert Banks Stewart and actor Michael Farnsworth has formed Quasar Productions, a wholly British-owned and financed company to 'package' and produce films in England.

Quasar Productions have already arrived at 'shooting script' stage on three productions acquired recently by the company. 'Montera', an original Western screenplay by Feely himself to be made on location in Spain; 'Cock Robin', an original screenplay by Kenneth Eostaugh, and 'The Hour of the Unicorn', based on James Parish's best selling thriller headline Quasar's immediate production line-up.

Feely, who was formerly story editor for Paramount and for Warner Bros. is the author of three successful West End plays. 'Shout for Life', 'Don't Let Summer Come', and the current

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20th-Fox makes profit in the first quarter

A DRAMATIC reversal in the operational results of 20th Century-Fox Film Corporation was reported by Darryl F. Zanuck, chairman of the board and chief executive officer of the company, at the annual stockholders' meeting in Los Angeles, California.

Net earnings for the first quarter after taxes amounted to \$967,000 entirely based on operational income compared to a fourth quarter net loss of \$3,271,000 in 1969. The net earnings for the first three months of 1970 amounted to \$.11 per share based on 8,561,815 shares, the average number of shares outstanding during the period. This compares with net earnings in the first three months of 1969 of \$2,464,000 or \$.31 per share based on 8,006,108 shares outstanding during that period.

Chairman Zanuck credited this upturn to two factors—first, to the outstanding business done by such films currently in release as 'Butch Cassidy and the Sundance Kid', 'M*A*S*H', 'The Prime of Miss Jean Brodie' and the two roadshows 'Hello, Dolly!' and 'Patton', and second, to the initial effects of the organisational and operational streamlining instituted by management.

Richard D. Zanuck, president, revealed that the company was anticipating the largest grossing summer in its history. In addition to the continuing first-run engagements of 'Butch Cassidy and the Sundance Kid' and 'M*A*S*H', neither one of which shows any signs of letting up, Zanuck stated, 'Our three new releases for the summer—'Beneath the Planet of the Apes', Russ Meyer's 'Beyond the Valley of the Dolls' and 'Myra Breckinridge'—represent the strongest line-up of pre-sold properties that our company has ever had for prime playing time

in the high-grossing summer months.

'In addition,' he continued, "'Hello, Dolly!'" and "Patton", both highly successful in roadshow release, will go into broad reserved performance release this summer, which should add immeasurably to our gross.'

The Board of Directors elected Darryl F. Zanuck, Chairman and Chief Executive Officer, and Richard D. Zanuck, President, of Twentieth Century-Fox Film Corporation, on May 19 following the election of fifteen directors by stockholders at the Corporation's annual meeting held at the Scottish Rite Auditorium in Los Angeles, California.

Incumbent officers of the Corporation were re-elected.

ABC ready for Bournemouth

WARREN MITCHELL will open the new ABC Film Centre, Bournemouth, on Saturday, June 13. The new dual cinema complex, formerly the ABC Westover, has been converted by Associated British Cinemas at a cost of £260,000.

The new Centre comprises the ABC 1 on the first floor with 644 seats, including a block of individual luxury armchairs, and the ABC 2 with 982 seats on the ground floor.

Opening attractions at the two new theatres will be the Paramount musical 'Paint Your Wagon' starring Lee Marvin, Clint Eastwood and Jean Seberg, at the ABC 1, and the new Granada Film for Anglo-EMI 'All the Way Up', starring Warren Mitchell and presented by Warner-Pathe, at the ABC 2.

A party of stars, industry personalities and local civic dignitaries will be the guests of ABC at the opening.

Long shots by BILL ALTRIA

The box office tells the story



SPEAKING at the ABC managers' awards dinner last week Bernard Delfont, chairman and chief executive of ABPC, emphasised the need for films which appealed 'to all shades of popular taste', as well as luxury cinemas.

In the Derek Todd interview in last week's Kine, Cyril Edgar gave some interesting figures spotlighting the success of the Disney films—new ones and reissues—in the current financial year. The point he was making was that there is, in the Disney experience, a continuing demand for entertaining films that appeal

to all age groups.

And this is borne out, as he observed, by the lists of top films at the box-office over the last two years—a period of time when producers have put the emphasis on films for young people and subjects with a strong 'X' content.

Bernard Delfont and Cyril Edgar, two men with a great deal of experience of supplying entertainment to the public, draw the same conclusion that the industry cannot survive by catering only for segments of public taste.

There is, of course, a

market for films over the entire spectrum of public taste. But it is worth noting what type of films are taking most money at the present time in London's West End, which caters for the most sophisticated tastes in the UK.

The biggest money-makers, currently are 'Airport', 'PATTON: Lust for Glory', 'Paint Your Wagon', 'Anne of the Thousand Days', '2001: A Space Odyssey', 'Battle of Britain' and 'Oliver!', the most successful of all British films. Need one say more?

The Talk of the Town, Leicester Square, on Tuesday, June 23.

'Carol Channing With Her Ten Stout-Hearted Men', ends at the Theatre Royal on June 20 and the American star has undertaken to defray the cost of the extended stay of her cast so that they may appear with her at The Talk of the Town.

This will be her contribution to the Variety Club charity night, which is to aid the Duke of Edinburgh Award Scheme and the Attlee Memorial Foundation.

The invitation to Miss Channing to star in the cabaret was extended by **Bernard Delfont**, who is presenting her show at the Theatre Royal and is chairman of The Talk of the Town charity event.

Bernard Delfont, together with Charles Forte, is defraying the entire costs of the evening in order that the proceeds in their entirety may be devoted to the Award Scheme and Attlee Memorial Foundation.

Tickets for the gala night are £100 and £50 each and it is estimated the event will raise £50,000.

Olde English

Special guests took a trip back to the turbulent days of Cromwell and the revolution at a luncheon in Selfridges this week.

Columbia and Selfridges had a restaurant in the store transformed into an old banqueting hall as part of promotion for 'Cromwell' which premieres at the Odeon, Leicester Square, on July 16. The store used the film as its theme in the Festival of London stores.

Pat Williamson and **John van Eyssen** were both there to enjoy a succulent olde English menu which included mead. Costumed wait-

resses and props from the film enriched the atmosphere.

Among the guests were director **Ken Hughes**, producer **Irving Allen** and **Robert Morley**, **Frank Finley**, **Nigel Stock** and **Michael Jayson**.

Shoppers will be able to dine in the informal hall until the end of next week.

Redford tributes

NO relaxation for **Sam Redford** after his recent retirement as sales manager of 20th Century-Fox in the U.K. The Classic tribute lunch which **Eric Rhodes** hosted at the Criterion on Tuesday was the fourth function in his honour in the last couple of weeks and there are still tributes to be paid in the North West.

As Eric Rhodes observed in a warm speech, before presenting a cheque, the presence of 100 people from all sections of the industry and all parts of the country showed how many friends Sam Redford had made in his 52 years in the industry.

20th Century-Fox managing director **Percy Livingstone** also found himself at the fourth Redford tribute in a few weeks, 'but it doesn't present any problems as I can always find something new to say about Sam', he said, wishing him 'many, many happy years of retirement'.

The recipient of all these tributes said he was standing up well to the round of functions—'in fact I rather wish they would go on for ever'. Since he started, 52 years ago, as an office boy, he had seen many, many changes in the industry—talkies, television, Cinemascope, 70 mm, and soon it would be cassettes. But a good film could always stand competition.

'I have always advocated a straight deal and I suppose I can say I have had a certain amount of success with that as a policy', he said. It had been an exciting industry in which to work and he had been very, very happy to be a part of it.

He was presented with a scroll bearing the signatures of all those present.

George Birley

HIS many friends on the sales side of the industry will be sorry to hear of the death on Wednesday of **George Birley** at the age of 81.

For the past two years he had been living with his family, in retirement at Putney, but of course he was best known in Manchester where he was with United Artists between June, 1950 and June, 1962. Before that, he was with Columbia from June, 1939, to September, 1948 and also had a short spell with Adelphi Films before joining UA.

His brother-in-law, **Jack Corper**, was Paramount branch sales manager in Birmingham.

George, who leaves a widow, Ruth, and a daughter, Pamela, was looking forward to attending the Cinema Veterans' reunion next Tuesday evening.

Feminine view

WOMEN in particular are being hit by 'the poor state of the industry which seems to have everyone out of work in America', says actress **Leslie Caron**.

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Parting gift

BEGAN to think that Universal's **Dave Goldberg** had become a fixture in London.

After he was posted back to Universal City, Dave returned to London for the launching of 'Anne of the Thousand Days' and stayed to supervise the premiere of 'Airport', and to collect his family.

While here he was able to achieve one of his ambitions—to see Chelsea win the cup, after the second attempt. And he has taken back a souvenir of the victory—a football signed by the Chelsea team.

It was a gift from Eric Pulford and his colleagues—Mike Hopkins, Peter Moyse and Arthur Bennett—of Downton, Pulford, Compton Ltd., who gave Dave a lunch before his departure. Two other chums, Charles Young and Derek Coyte, were also at the lunch to give Dave a fitting send-off.

Merger news

More merger news this week—this time of a rather more personal nature. **Jim Poole** tells me his sister Pearl had announced her engagement to MGM's **Lester Brooks**.

'We're all very pleased and looking forward on the Poole side to Zhivago at a flat rate!' says Jim.

Gala night

Carol Channing is to delay her return to America following the conclusion of her current successful season at the Theatre Royal, Drury Lane, to star in the cabaret which will be a highlight feature of the Variety Club of Great Britain's Royal Gala Night before H.R.H. The Duke of Edinburgh and other members of the Royal Family at

Changes in Pathe sound department

AFTER 40 years with Associated British-Pathe, George Newberry has retired as sound supervisor. He is succeeded by Trevor Pyke as head of sound, who has been working in close association with Newberry, especially during the past year when both were actively engaged on the re-equipping of the new sound complex.

George Newberry entered the film industry in 1928, joining Pathe in 1930. In consequence, he has been closely involved in the many changes which have taken place in sound recording equipment and techniques through every phase up to the present day.

Trevor Pyke, 38, joined the film industry in 1948 as a trainee in the sound department of GB Instructional, Elstree. In 1953 he joined the sound department of AB-Pathe and 5 years later was promoted to dubbing mixer.

In September 1968 he was made manager of the sound department to allow George Newberry to concentrate on the creation of the new sound complex, in which he also was closely involved.

John Batten, who has been appointed assistant to Pyke, joined RCA in 1948 in the studio reproducer department, moving later to the recording division as a field service engineer. He joined Pathe in 1960 as a maintenance engineer, and was promoted, 4 years later, to chief maintenance engineer.

As recently announced, Jeremy Saunders, newly appointed marketing executive to Associated British Productions, Elstree, has assumed responsibility for the promotion of the sound department facilities and Pathe's Film Library, which is also housed at Film House, Wardour Street. Saunders is also responsible for the promotion of the film production facilities available at Elstree Studios.

Key posts at CIC

NAMES of the first key sales personnel appointed to Cinema International Corporation, the new international sales company formed to market the films from Paramount and Universal are disclosed by Henri Michaud and Arthur Abeles, co-managing directors.

Pano Alafouzo is sales supervisor for Continental Europe and the Middle East, and Frank Pierce sales supervisor for Latin America.

'TREMENDOUS SCHEDULE' FOLLOWS FOX RESURGENCE—LIVINGSTONE

A successful and enthusiastic convention attended by the Company's United Kingdom sales force and head-office executives, took place over a three-day period at Twentieth Century-Fox in London last week.

Percy Livingstone, Vice-President and Sales Manager Twentieth Century-Fox International and Managing Director U.K., said that the meetings were taking place during a time when the Film Industry was going through as broad a revolution as it had ever experienced. Against this background, the discussions would take on a new and particular significance.

'You will be seeing good product', he told his sales force, 'product which is of tremendous importance in relation to the resurgence now taking place in this company.'

Among the films screened to the delegates were 'M*A*S*H', 'The Games', 'The Sicilian Clan' and 'PATTON: Lust for

Glory'.

Percy Livingstone opened the business session with an informative survey on the present position of the Industry and reviewed the changes and developments now taking place which, he said, would have a tremendous influence on the patterns of selling and distribution in the future.

He then went on to outline in detail the company's marketing plans and policies, for what he referred to as 'a tremendous schedule of releases for 1970 and after.'

'Butch Cassidy and the Sundance Kid', he said, was a film which was performing in a quite sensational manner at box-offices all over the country. It was already obvious that it would be Twentieth Century-Fox's biggest-ever grossing non-roadshow picture to date. Here was a great western subject handled with modern technique, which appealed to the discriminating audience as well as to the mass market.

Warner Bros planning 25 to 30 features

WARNER BROS is planning to make twenty-five to thirty features at an average cost of just under two million dollars, said John Calley, executive vice-president in charge of production this week.

An estimated seventy new projects have been launched since the new regime took over the company. Ten to fifteen are definitely committed to production; five or six have finished screenplays, and fifty are in various stages of early preparation.

Calley noted that the studio had launched a new policy of developing original properties and new talent with budgets

varying according to the property.

Another change will be that less 'front money' will be given to talent with a wider participation in the end results.

All departments of the studio, including features, television and recording, were working more closely together than ever before, said Calley, adding that the studio was acting as a rental lot for outside producers and there was no intent to liquidate any part of the property.

In every part of the world the picture was a fantastic success.

'The Sicilian Clan' was certain to run a close second and could even beat the potential of 'Butch Cassidy and the Sundance Kid'. In European markets and in Japan the thriller was surpassing 'Butch Cassidy'. The film had captured the imagination of the cinemagoers everywhere it had been shown. 'It comes to us with a tremendous record and we expect it to become a smash hit', he said.

'M*A*S*H', which had created a big box-office sensation in the United States, would also be a very great success here. Following the tremendous enthusiasm for the film at the Cannes Festival, where it was the runaway winner of the 'Best Film' Award, it had received great critical acclaim in this country. The important feature of the reviews was that they were 'box-office' not 'highbrow' critiques.

'Beneath the Planet of the Apes' was also a film which was expected to do big business.

'The Games' said Livingstone, was an exciting, dramatic story which would have universal appeal and was expected to score heavily. 'The Kremlin Letter' was a fine example of a contemporary spy thriller and 'The Only Game In Town' was a modern love story capable of big grosses. 'Hello-Goodbye', was a romantic comedy very modern in theme, in which new star Genevieve Gilles demonstrated a quite remarkable flair for comedy.

'PATTON: Lust for Glory' was doing very good business indeed.

Dealing with films which were completed or near completion, Livingstone said that the epic story of the Japanese attack on Pearl Harbour, 'Tora! Tora! Tora!', was one of the most exciting films that he had ever

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STILLWELL RANK RESEARCH LAB HEAD

PETER STILLWELL has succeeded Dr. A. T. Starr as director of Rank Research Laboratories.

Dr. Starr, who has retired after twelve years with the company, will continue to advise the laboratories as a consultant.

Stillwell, who is 46, joined The Rank Research Laboratories in

1958. He was chief electronics engineer before becoming assistant director. At Cambridge, he read Natural Sciences and obtained a Master of Arts degree. Before joining The Rank Research Laboratories, he worked at the Royal Aircraft Establishment and for E.M.I. Research Laboratories.

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BOX OFFICE BUSINESS by Bill Altria



'Airport', 'Wagon', 'PATTON' and M*A*S*H lead the holiday field

THE usual spring bank holiday drift in business was evident at the box office, but to no alarming degree, considering the fine weather.

Although Rank-Universal's 'Airport' was slightly down with £10,928 in its fifth week at the Odeon, Leicester Square, it still remains the hottest property in the West End.

Paramount's 'Paint Your Wagon' is also proving a great stayer and follows closely with £9,118 at the Astoria—this was up on last week.

Settling down as a key attraction in its third week is 20th Century Fox's 'PATTON: Lust for Glory' at the Casino where it took £7,760.

Cannes winner, 20th Century Fox's 'M*A*S*H' started out on its first week of playing 'round the clock' at the Rialto, by smashing the house record with £7,724.

Also showing its worth, Rank-Universal's 'Anne of the Thousand Days' was slightly up with £6,777 in its fifth week.

U.A.'s Beatles' film 'Let It Be' may have stopped the traffic outside the Pavillon when it premiered but the first week's take was £6,299.

Still doing well at the Empire is MGM's '2001: A Space Odyssey' with £4,908 in the fifth week.

Following closely is Columbia's veteran 'Oliver!'. In its 71st week at Leicester Square Theatre it continues to make box office music with £4,823.

U.A.'s 'Battle of Britain' continues to please the management with £4,861 in the 36th week at the Dominion.

Another 'regular', 20th Century Fox's, 'Hello, Dolly!' is still in the running with £4,009, at the Odeon, Marble Arch, in the 22nd week.

Now on hard ticket, Paramount's 'The Adventurers' still attracts, taking £3,199 in its 6th week at the Paramount.

The U.A. newcomer 'Barquero', scored

reasonably well in its first week at both the New Victoria and Odeon, Kensington, where it took £2,589 and £2,139 respectively.

The strongest of the rest followed last week's form. They include Columbia's 'Bob & Carol & Ted & Alice' with £3,157 in the 9th week at the Curzon; Avco Embassy's 'The Lion in Winter'; Columbia's 'Cactus Flower' at the Columbia; 20th Century Fox's 'The Only Game in Town' at the Carlton and Rank's 'Carry On Up the Jungle' at the Metropole.

In the suburbs last week 'The Adventurers' stood out as a special attraction in North London showcase cinemas on the ABC circuit. Other business was average to disappointing.

U.A.'s 'The Secret of Santa Vittoria' has a Royal Charity premiere on June 4 at the Odeon, Leicester Square. Also lined up to open next week are Academy Cinema's 'The Boy' at Academy Two and Rank's 'The Adding Machine' at the Classic, Baker Street.

WEST END

Special presentations

Astoria (1,121): 'Paint Your Wagon' (Paramount) 19th week—£9,118.

Casino-Cinerama (1,127): 'PATTON: Lust for Glory' (20th Century-Fox) 3rd week—£7,760.

Dominion (1,654): 'Battle of Britain' (UA) 36th week—£4,861.

Leicester Square Theatre (1,407): 'Oliver!' (Columbia) 71st week—£4,823.

Odeon, Haymarket (600): 'The Lion in Winter' (Avco Embassy) 73rd week—£2,781.

Odeon, Leicester Square (1,994): 'Airport' (Rank/Universal) 5th week—£10,928.

Odeon, Marble Arch (1,360): 'Hello, Dolly!' (20th Century-Fox) 22nd week—£4,009.

Odeon, St. Martin's Lane (735): 'Anne of the Thousand Days' (Rank/Universal) 5th week—£6,777.

Paramount (972): 'The Adventurers' (Paramount) 6th week—£3,199.

Prince Charles (631): 'Women in Love' (UA) 28th week—£2,508.

Continuous

Cameo-Moulin (250): 'The Queer and the

Erotic' and 'The Sadist' (Border) 15th week—£1,627.

Cameo-Poly (620): 'The Damned' (Warner-Pathe) 1st week—£1,675.

Cameo-Royal (400): 'Love is a Splendid Illusion' (RSE) 20th week—£1,506.

Cameo-Victoria (660): 'I am Curious, Yellow' (Miracle) 5th week—£1,344.

Carlton (1,159): 'The Only Game in Town' (20th Century-Fox) 5th week—£2,055.

Cinecenta 1 (138): 'Z' (Warner-Pathe) 6th week—£1,267.

Cinecenta 2 (154): 'Midnight Cowboy' (UA) 17th week—£1,056.

Classic, Piccadilly Circus (272): 'Easy Rider' (Columbia) 38th week—£1,483.

Columbia (760): 'Cactus Flower' (Columbia) 11th week—£2,521.

Curzon (546): 'Bob & Carol & Ted & Alice' (Columbia) 9th week—£3,157.

Empire (1,366): '2001: A Space Odyssey' (MGM) 4th week—£4,908.

Metropole (1,394): 'Carry On Up the Jungle' (Rank) 7th week—£2,083.

New Victoria (2,600): 'Barquero' (UA) 1st week—£2,589.

Odeon, Kensington (1,894): 'Barquero' (UA) 1st week—£2,139.

Pavillon (1,004): 'Let It Be' (UA) 1st week—£6,299.

Plaza (820): 'The Molly Maguires' (Paramount) 2nd week—£1,754.

Rialto (570): 'M*A*S*H' (20th Century-Fox) 1st week—£7,724.

Ritz (391): 'The Strawberry Statement' (MGM) 1st week—£1,782.

Studio One (550): 'Butch Cassidy and the Sundance Kid' (20th Century-Fox) 8th week—£2,129.

SUBURBS

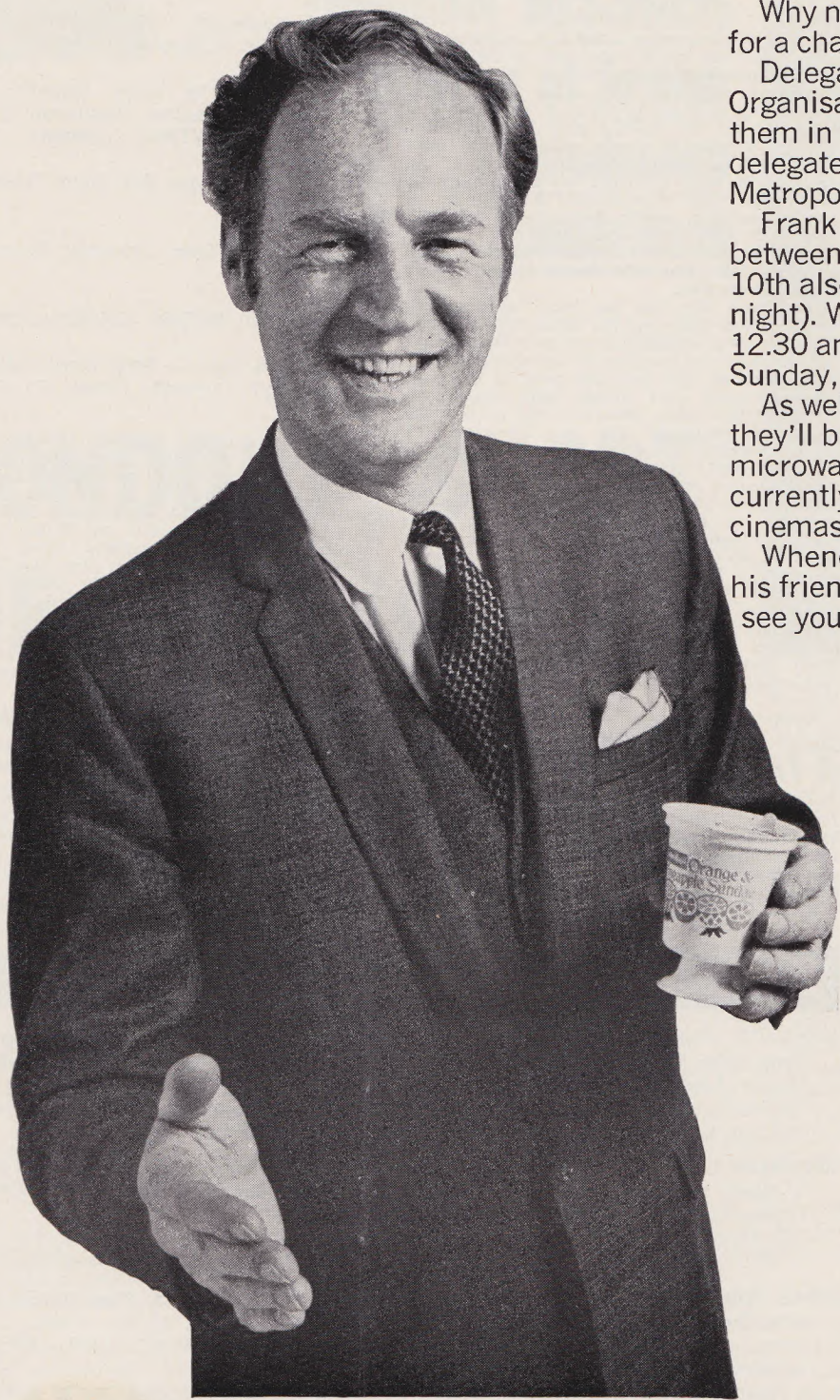
ABC South: 'Alice's Restaurant' (UA) was once again very disappointing.

ABC North: 'The Adventurers' (Paramount) showing in selected spots did very well. Other situations had a mixed bag and takes were average.

Rank North: 'In Search of the Castaways' coupled with 'King of the Grizzlies' (Disney) below average.

Rank South: 'Chicago, Chicago' and 'Popi' did moderate business but was rather disappointing.

You'll get a refreshing welcome from Frank Whittam.



Why not join him and his colleagues for a chat over an ice cream.

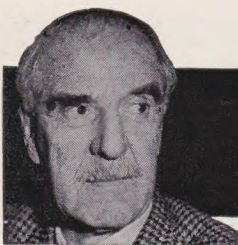
Delegates to the Film Industry Organisation Convention can meet them in 'La Gala', Lyons Maid's delegates rendezvous at the Hotel Metropole, Brighton.

Frank will be there to welcome you between June 6th and June 10th (the 10th also being Lyons Maid's party night). Weekdays, between 10.30-12.30 and 3.00-5.30. Saturday and Sunday, 9.00 pm-12 midnight.

As well as offering you ice cream, they'll be demonstrating our new microwave-heated Delicious Foods currently being installed in leading cinemas.

Whenever you drop by, Frank and his friends will be only too pleased to see you.

Lyons Maid



FILM REVIEWS

Edited by Graham Clarke

Beneath the Planet of the Apes

20th Century-Fox. A. US. In DeLuxe Colour and Panavision. Starring Charlton Heston, James Franciscus, Maurice Evans, Kim Hunter and Linda Harrison. Produced by Arthur P. Jacobs. Directed by Ted Post. Screenplay by Paul Dehn. Director of photography Milton Krasner. Music by Leonard Rosenman. 95 minutes. Release not fixed.

SCIENCE-FICTION sequel. The story takes up where 'Planet of the Apes' left off. Stranded astronaut Taylor wanders into what the apes now ruling Earth call 'the forbidden territory' and disappears into thin air. Unknown to him another space craft from the past has crashed through the time rift in search of Taylor and the only survivor, Brent, meets Taylor's dumb, primitive girl friend, Nora; is captured by the war-like gorillas; is helped to escape by Taylor's scientist-chimpanzee pal, Zira. Eventually Brent and Nora go underground and meet other survivors of Earth's nuclear holocaust, a tribe of humans who have terrific powers of mental coercion and thought transference and who worship as god a Domsday bomb. The gorillas invade the underground city and slaughter the thought people. Taylor and Brent resist and are both killed, but, in his dying paroxysm, Taylor explodes the bomb and destroys Earth.

An exciting and ingenious piece of unbelievable invention, this contains some unsought laughs, but should keep the customers coming everywhere. Good, general attraction.

Production The huge audiences that enjoyed 'Planet of the Apes' will find almost as much pleasure in this sequel, even though the wonder of the apish make-up is no longer new and the secret of the time and place is no longer a mystery. The opening scenes repeat the ending of the original film and thus set the understanding for the further, ingenious adventures, particularly those involving the new set of inhabitants, with their fantastic mental powers, living in the subterranean remains of what was once New York. Here, however, in one sequence parodying a Christian service, some audiences may find slight offence and other cause to titter. This is a small defect in a production full of invention and decorated with most impressive sets and special effects. In these circumstances acting takes a secondary role. Charlton Heston repeats the part of Taylor that he created in the original film, but, this time, it is really only a guest appearance. James Franciscus has most of the screen time as Brent, with Linda Harrison, wide-eyed as Nora. Fine, simian support is given by Kim Hunter, Maurice Evans, James Gregory and others.

Points of appeal Sequel value, popularity of science-fiction, title, colour and wide-screen.

The Kremlin Letter

20th Century-Fox. X. US. In Technicolor and Panavision. Starring Patrick O'Neal, Richard Boone, Max Von Sydow, Bibi Andersson, Nigel Green, George Sanders and Orson Welles. Produced by Carter De Haven and Sam Wiesensthal. Directed by John Huston. Screenplay by John Huston and Gladys Hill. Director of photography Ted Scaife. Music by Robert Drasnin. 121 minutes. Release not fixed.

SPY adventure. Charles Rone, a former agent, is recruited to join an American intelligence unit ordered to recover from Moscow the Kremlin Letter, a secret agreement between America and Russia to join in destroying China's nuclear installations. All the members of the unit have code names. They are led by The Highwayman and include Ward, a sardonically efficient operator; The Whore, an expert in debauchery; The

Warlock, a homo-sexual; and B.A., a young girl safe-cracker. On the Russian side is intelligence chief Kosnov and his superior, a double agent, Bresnavitch, who hate each other. The intricate story bursts into clarity when it is shown that Ward is really the heading spirit and that he is actually, Sturdevant, a top agent believed dead who is out to revenge himself on Kosnov. In the end the only survivors are Ward, now in partnership with Bresnavitch, Rone (who is Ward's insurance against Bresnavitch) and B.A., with whom Rone has fallen in love.

After the first confusing hour, this is a good spy story with a fine, twist climax. Good, mystery and espionage fare.

Production The film has been based on the novel by Noel Behn and the many plots and sub-plots that go to establishing the main theme make the first hour an exercise in concentration and comprehension. The fact that most of the principal characters have strange code names and, often, stranger habits, does not help to clear the clouds of espionage, but two characters are clearly modelled, Ward and Rone and it is these two who really carry the plot through to its faintly surprise ending. Richard Boone, as Ward, the saradine, ruthless, revengeful assassin, has most of the best lines and situations, whilst Patrick O'Neal, as Rone, has to be content with some heroics, a charming romance with Barbara Parkins, as B.A., and a professional romance with Bibi Andersson, impressive as the drug-taking wife of Max Von Sydow's sombre Kosnov. There is also the fatly villainous Bresnavitch of Orson Welles, and excellent support from Nigel Green and George Sanders, whose first appearance, as a transvestite, has to be seen to be believed.

Points of appeal Spies, mystery, violence, notable cast, colour, wide-screen and title.

A Time for Giving

Avco Embassy. A. U.S. In colour. Starring David Janssen, Kim Darby and Carl Reiner. Produced by Frederick Brisson. Directed by George Schaefer. Screenplay by William Goodhart. Director of photography Lionel Linden. Music by Dave Grusin. 104 minutes. Release: June 14, 1970.

SOCIAL comedy. Doris, who has been away

TRADE SHOWS

LONDON

June 8

Pecos Cleans Up. Golden Era. Rank Private Th. 10.30am.

Sexyrella. Miracle. Wardour Preview Th. 10.30am.

June 9

The Engagement. Warner-Pathé. Anglo Preview Th. 2.30pm.

June 10

PATTON: Lust for Glory (35mm). 20th Century-Fox. Carlton, Haymarket. 10am.

LATE EXTRAS (London)

June 1

Arizona Colt. Golden Era. Rank Private Th. 10.30am.

June 2

Julius Caesar. CUE. Leicester Square Th. 10.15am.

June 5

Machine Gun McCain. Columbia. Own Th. 2.30pm.

The Greeks have a New Word (short for reg. only). Columbia Private Th. 9.30am.

from home, working in New York, rings up her advertising executive father, Jim Bolton, to tell him she has just got married. Bolton flies to New York and has even his liberalism taxed by finding that Doris and her husband, Walter, live in a Lower Manhattan loft; that Walter is a good photographer with anarchistic views on the Establishment; that Doris is nine months pregnant; and that she and Walter plan to deliver the baby themselves at home without medical interference. Bolton loves his daughter too much to oppose her wishes, but he does seek legal advice and the help of Stan Herman, an obstetrician friend. When the baby does come it is a difficult birth and Walter, sensibly, lets the doctor help and this helps Walter and Bolton to understand each other.

An unusual story, told certainly and sympathetically, this should please in most situations. Good, light attraction.

Production The picture has been adapted from the play 'Generation,' by William Goodhart, and, although the settings are limited and mainly interior, the director has successfully converted it into a film in which the characters and their lines appear to provide the movement that is

continued on page 16

KINE booking guide

BENEATH THE PLANET OF THE APES. 20th Century-Fox. US. In DeLuxe Colour and Panavision. 95 min. A. Stars: Charlton Heston, James Franciscus, Maurice Evans, Kim Hunter, Linda Harrison.

Science-fiction sequel. Story ingenious and inventive, incidents exciting, climax shattering, make-up and settings remarkable. **Good, general attraction (C).**

KREMLIN LETTER, THE. 20th Century-Fox, US. In Technicolor and Panavision. 121 min. X. Stars: Patrick O'Neal, Richard Boone, Max Von Sydow, Bibi Andersson, Nigel Green, George Sanders, Orson Welles.

Spy adventure. Story very, very intricate and slightly confusing to start with, but working to clarity and a good, twist finish, cast notable. **Good, mystery and espionage fare.**

TIME FOR GIVING, A. Avco Embassy. U.S. In colour. 104 min. A. Stars: David Janssen, Kim Darby and Carl Reiner.

Social comedy. Story out of the common rut, pleasant and amusing, direction lively, stars excellent. **Good, light attraction.**

STRAWBERRY STATEMENT, THE. M.G.M. U.S. In Metrocolour. 109 min. X. Stars: Bruce Davison, Kim Darby.

Student protest drama. Story hotly topical, stars pleasing, incidents violent, but treatment tricky. **Powerful booking for selected situations.**

*BRITISH QUOTA PICTURE
(C) SUITABLE FOR CHILDREN

†IN BLACK AND WHITE
(CC) EXCELLENT FOR CHILDREN



THE DEREK TODD INTERVIEW

DANTON RISSNER

**Director of foreign
production
Warner Bros**



LONDON? SHORT OF GOOD IDEAS

FOR the greater part of the past decade, British creative talent has basked in the extravagant esteem of the major American motion picture companies: writers, directors, producers and actors, as well as technicians and craftsmen, have all been in great demand.

At the peak period, planeloads of Americans seemed to be arriving, swelling the ranks of those based here, to join in the hunt for the boy wonders of swinging London.

The Americans were prepared to admit that Eady money and lower production costs were good reasons for coming to Britain—but an enormous amount of creative talent waiting to be tapped was by far the most important element, they decided.

As the decade of the sixties came to an end, however, a chill wind of change began to blow through the industry and one of its effects was a cutback in American investment in Britain.

Meanwhile, too, a certain amount of disenchantment—the inevitable result of a lack of discrimination on the part of the US talent-spotters—had set in and over-reaction was followed by reaction.

Now, at the start of a new decade, an indication of the changed climate is that an American production chief, whose own specialisation is literary, comes right out and says that he finds in London a shortage of the right kind of source material—without which no production can ever get started.

'In my opinion, there aren't that many things, a heavy volume of things, geared toward the world market emerging out of the United Kingdom', says thirty-year-old Danton Rissner, who was appointed London-based head of foreign production for Warner Bros. just over three months ago.

While the views of this young production executive may possibly be treated with reserve, his remarks could serve as a constructive counterbalance to the heady praise heaped on British writers and other talent in the past few years.

Dan Rissner, who graduated from university in 1963—just about the time the American invasion was starting here—was with the motion picture literary department of the Ashley Famous Agency in New York for three years before joining Warner Bros. as a production executive towards the end of last year.

Of course, he works closely with John Calley, executive vice-president in charge of worldwide production, who operates out of the Warner studio in California.

According to Calley, Warner will put 25-30 pictures into production in the next year at a total cost of 35-45 million dollars. Significantly, the average budget will be a comparatively modest 1.7 million dollars to 1.8 million dollars but the operation is flexible and the company will be receptive to the more expensive exceptional subject that could make a roadshow, states Calley.

Calley points out that three films begun

since Kinney National Service took over Warner Bros, last July have been completed: 'Chisum', starring John Wayne, which cost four million dollars; 'Woodstock', the pop music spectacular, costing 800,000 dollars; and 'Tix'.

Subjects named by John Calley in California as having firm start dates are 'The All American Boy', starring Jon Voight, with direction by Charles Eastman; 'Eliza Horoscope', to go in Montreal in June; 'Summer of '42', with Robert Mulligan directing; and 'Klute', to be directed by Alan Pakula, starring Jane Fonda and Donald Sutherland.

Others in preparation are 'Diary of a Rapist', 'A Fans' Notes', 'Now I Lay Me Down', 'Have We Seen the Elephant' and 'The Brass Go-Between', to be directed by William Friedkin.

Two subjects particularly illustrate the two-way flow of ideas between John Calley in Burbank and Dan Rissner in London: John Schlesinger will direct 'Day of the Locust' in California; Jack Clayton will direct 'Casualties of War', possibly in Hawaii.

Set for British production later this year are 'A Clockwork Orange' and 'The Devils'.

'Orange' is to be directed by Stanley Kubrick from his own screenplay based on Anthony Burgess' novel, while 'Devils' will be scripted and directed by Ken Russell from the play of John Whiting and the book by Aldous Huxley.

continued on page 12

SIX major motion pictures in various stages of completion for release in 1970/71 were screened for Columbia Pictures executives from New York, Europe and the United Kingdom during the European Sales Conference which began in London with a cocktail reception hosted by Irving Allen at his Hampstead home.

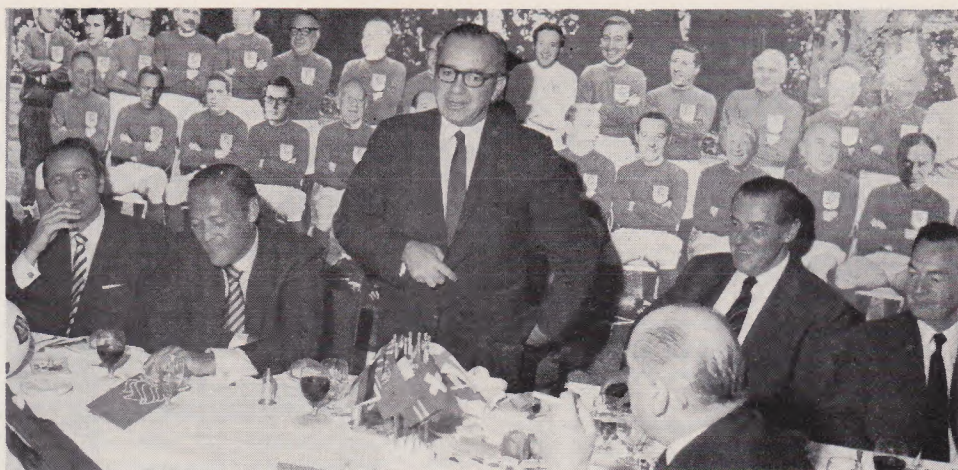
Marion F. Jordan, vice-president of Columbia Pictures and executive vice-president of Columbia Pictures International, chaired the three-day session.

The films screened were:

'Cromwell', produced by Irving Allen and directed by Ken Hughes.

'The Buttercup Chain', produced by John Whitney and Philip Wadillove and directed by Robert Ellis Miller.

'You Can't Win 'Em All', produced by Gene Corman and directed by Peter Collinson.



Columbia screens six majors at conference

'The Lady In The Car With Glasses and a Gun'. Producer Anatole Litvak, Executive Producer, Raymond Danon. Director, Anatole Litvak. Colour.

'Getting Straight', produced and directed by Richard Rush.

'Waterloo', produced by Dino De Laurentiis and directed by Sergei Bondarчук.

New York Home Office executives who attended the meeting included Leo Jaffe, president of Columbia Pictures Industries, Inc., and Stanley Schneider, president of

Columbia Pictures. Also attending were Victor J. Hoare, Paris-based vice-president and Continental manager, Patrick M. Williamson, vice-president of Columbia International and managing director of Columbia in Great Britain, and UK branch managers and continental division managers representing key European territories.

An official luncheon was held at Kettner's Restaurant on Tuesday, May 19, where the decorative theme was England's World Cup Team with Columbia executives as the finest industry team in the world.

ABOVE: Leo Jaffe speaking to delegates at the luncheon. BELOW LEFT: R. Newmann of Austria, Leo Jaffe, Leslie Hunt, Tony Lowe and Jack Hendersan. BELOW: Marion Jordan with some of his Continental executives. Left to right, E. Lopez of Spain, A. Cosandey of Switzerland, A. Stein of Belgium, R. G. Schwarz of France, J. Berline of France and A. Jespersen of Denmark. BOTTOM LEFT: Patrick M. Williamson, John van Eyssen, Victor Hoare and Marion Jordan. BOTTOM RIGHT: Patrick M. Williamson speaking during the conference luncheon at Kettner's. On the right, Stanley Schneider, Leo Jaffe and Marian Jordan.



'STRAWBERRY' OPENS NEW-LOOK LEICESTER SQUARE RITZ

THE Ritz, Leicester Square, MGM's intimate theatre next door to the Empire, has been completely modernised. It opened on May 21 with 'The Strawberry Statement'.

The new Ritz is now an extremely attractive first-run theatre, with the latest technical equipment, new seating, and improved sight-lines. It now seats just under 400 people and the basis of the colour scheme is red and gold.

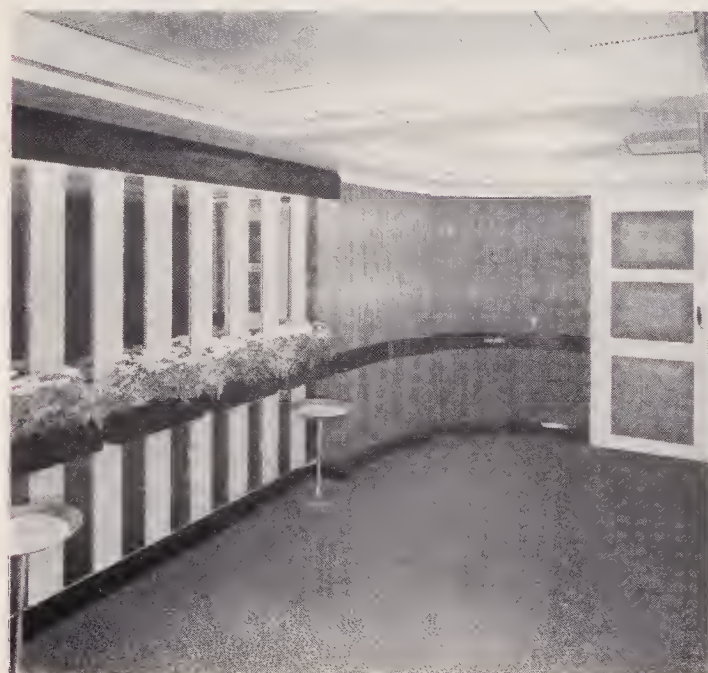
The old Ritz was built in 1936 and was operated solely by MGM though many famous British pictures from other companies played there. 'Gone With the Wind' ran at the Ritz continuously from August 1940 to June 1944.

Although renovations had been made to the old theatre, this is the first time that a complete and major modernisation programme has been undertaken at this important property.

Sidney Kaye, Eric Firmin and Partners were the architects for the new theatre and the work of reconstruction was in the hands of Charles Sprackley and Co. New carpets and seats are by Pathe-Equipment. Westrex supplied the sound equipment and projectors and the screen is by Andrew Smith Harkness.



TOP: The auditorium. ABOVE: View from the screen. BELOW, LEFT: Staircase landing. BELOW, RIGHT: The foyer.



DANTON RISSNER

from page 9

Currently shooting as Warner Pictures set up in London are 'Zeppelin', 'The Priest's Wife' and 'Death in Venice'.

A first world war action adventure, starring Michael York and Elke Sommer, 'Zeppelin' is being shot at Pinewood studios and on location in Malta. The Getty-McDonald-Fromkess British production is directed by Etienne Perier from an Arthur Rowe screenplay based on a story by producer Owen Crump.

Produced by Carlo Ponti and directed by Dino Risi on location in Padua, 'Wife' stars Sophia Loren and Marcello Mastroianni. 'Venice', shooting in the Italian city, stars Dirk Bogarde and is directed by Luchino Visconti from the Thomas Mann novella.

Talking with me in his London office, Dan Rissner said 'It's really hard to sit here over two months and not read a given script that you want to pass on to California and say "We have to make this movie".'

'It's very difficult because there is in America a very turbulent state of affairs now, reflected in the literature, original ideas, screenplays, journalism—all the way down the line. Whereas life here in the United Kingdom is much more secular, much more insular, and thus much of the literature and many of the ideas that come over my desk—and I'm sure the same holds true for many of the other fellows here—doesn't reflect a worldwide outlook toward a given subject. Thus you don't have the heavy volume of exciting but commercial motion

picture vehicles that you might have in Los Angeles or New York.

'Being used to that volume, you may spend a month or two looking at a tremendous cross section of projects and then look at something and out of a sense of frustration say "Listen, that's not too bad—we ought to do it!" But you have to stop yourself and say "It is bad!"—you're reacting, you're over-reacting, to something.

'The turbulence in America, which there's never been before, is reflected all the way down the line in the arts which is not the case here where there's a sort of very stable way of life.'

'The same thing holds true of directors. There may be a period in their life when they just want to make a movie but the right thing doesn't come along. All of a sudden, they read a script—which isn't a thing they'd really want to do in total reflection—and they over-react to it.

'So that's something you have to be very aware of and take a deep breath'.

Dan Rissner went on 'I think there are many creative people here, many fine directors and writers and good producers also. The only vacuum I find here is the source of material and ideas. And what we're trying to do through our own efforts is to supplement those ideas by going back over some of the classics—I don't mean in a period sense—of literature.

'There's a fine cross section of creative people in the United Kingdom. The only

void I find, personally, and I think many people do, is finding that basic idea that stimulates them and also stimulates us. There's a lack of what we at this particular movie company feel are a happy combination of both commercial, or rather viable, and exciting ideas. There's an imbalance sometimes.

'Probably, thinking about it, it's because of my coming from the States. It's possibly a frustration that an American has here, more because you don't have a volume of things coming in than because of a lack of good writers as such in the United Kingdom.

'I think one has to realise that there are, clearly, two different life styles between the United States and the United Kingdom. The turbulence in America, which there's never been before, is reflected all the way down the line in the arts which is not the case here where there's a sort of very stable way of life. You sometimes get the feeling that if the United States blew up on a Friday you might get to hear about it here on Monday after the weekend.'

On his duties in London, Danton Rissner said 'I see my job as to stimulate and attract the creative community here and on the Continent to approach us with projects that they want to make; also to serve as the stimulating factor in the acquisition of literary material and the packaging of basic ideas which we would feed to the creative producers and directors; also to put British directors on some of the finished screenplays we have to shoot in America and conversely bring American directors here.

continued on page 16

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Director Robert Fuest (right) with Anna Calder Marshall (Catherine) and Timothy Dalton (Heathcliff) on location on the Yorkshire moors in the Bronte country near Haworth. Fuest sees his film of 'Wuthering Heights' as one 'about difficult children who became impossible adults, but marvellous lovers.'

PAINTER-turned director Robert Fuest, who made an auspicious debut with 'Just Like A Woman' and later 'kicked off' the ABP programme with 'And Soon the Darkness' is currently immersed in the eighth week of shooting on American International Pictures' 'Wuthering Heights'.

Fuest's approach to the subject is a good deal less romantic than that of the Hollywood 1939 version which starred Olivier and Merle Oberon.

That production very much mirrored the escapist romance of Hollywood pictures in the thirties. The AIP version will have a harsher contemporary appeal. Not that Emily Bronte has been—perish the thought—tampered with in any way.

Says Fuest: 'Our script—by Patrick Tilley—is very faithful to Emily Bronte. We have preserved all the characters of the book except Lockwood, the narrator, who isn't necessary anyway. And we're telling the story chronologically.'

'What we are making is a film about people living in a very hard, isolated, austere life in a wild Yorkshire moorland landscape in the late eighteenth century. They are people who bleed off and blend into that landscape, the product of the harsh environment which they reflect.'

'Inevitably some of them can be very unpleasant and we show them as exactly that.'

'The conflict between Heathcliff and Catherine will, I think, have a special meaning for today's young people. And the

resentment of these two rebellious characters of the power held over them by the older generation in the story will also be understood by them.'

'We're showing Heathcliff as a man completely fascinated by Catherine's passion, sexuality, jealousy and cruelty. And the tempestuous Catherine will be seen as a woman hypnotised by Heathcliff's violence, brutality and sadistic vengeance.'

On location in Yorkshire they certainly found the bleak conditions that explain the harsh characteristics of the principals—'HORIZONTAL sleet and rain.'

Fuest is particularly happy with the casting. There is no problem in overcoming already established romantic images with the two stars for neither Anna Calder-Marshall (Catherine), nor Heathcliff (Timothy Dalton) is yet known internationally.

The remainder of the cast reflects the extraordinary depth of talent which, as Fuest says, is so evident in English acting, right down to the smallest ten-line part; Harry

PRODUCTION



by
**Rod
Cooper**

Andrews plays Mr. Earnshaw; Pamela Browne Mrs. Linton's Judy Cornwell Nellie; James Cossins Mr. Linton; Rosalie Crutchley Mrs. Earnshaw; Hilary Dwyer Isabella; Julian Glover; Dr. Kenneth Hugh Griffith; Frances Morag Hood; Edgar Linton Ian Ogilvy; Mr. Shielders Peter Sallis; Joseph Aubrey Woods.

'All those who need to ride turned out to be very good horsemen and women,' says Fuest, 'which is fortunate as, in this sort of setting there are certain characteristics in common with a western.'

Produced by James H. Nicholson and Samuel Z. Arkoff, with Louis M. Heyward executive producer and John Pellatt associate producer. Production supervisor is Ted Lloyd; assistant director Ted Lewis; lighting cameraman John Coquillon; art director Philip Harrison; wardrobe Evelyn Gibbs; make-up Bill Lodge; editor Ann Chegwidan; publicity Larry Signy.

Cohen's 'Trog'

PRODUCER Herman Cohen is back in London to complete the special effects and opticals on his new exploitation horror film starring Joan Crawford titled 'Trog' for Warner Bros. release. Cohen will remain in London for another fortnight.

Jarre for Lean again

ACADEMY Award-winning composer Maurice Jarre has been signed to compose and conduct the musical score for David Lean's latest MGM picture 'Ryan's Daughter'.

Jarre composed the scores for two previous Lean pictures, 'Lawrence of Arabia' and MGM's 'Doctor Zhivago', and won an Oscar on each occasion.

'Ryan's Daughter', now being edited in Killarney, Ireland, under Lean's supervision, is an original love story by Robert Bolt and stars Robert Mitchum, Trevor Howard, Sarah Miles, Christopher Jones, John Mills and Leo McKern. The Super Panavision 70 and Metrocolor film is produced by Anthony Havelock-Allan for world-wide release by Metro-Goldwyn-Mayer.

Partisan Films split

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Review Your Films at Our Preview Theatre

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mond Davis and producer Roy Millichip is being dissolved.

Davis and Millichip formed Partisan Films in the Spring of 1965 after working together on most of the early Woodfall Films—Davis as camera operator and Millichip as unit manager and production manager.

The first venture under the banner of the company, Partisan Films, was, 'I Was Happy Here', winner of the Best Picture Award at the San Sebastian Festival of 1966 and also the International Catholic Award.

While Desmond Davis has now resigned from the boards of Partisan Films and their newly formed Cinema of the Seventies, Ltd., he and Millichip still have three feature scripts in various stages of development which the two former partners will continue to collaborate on as producer and director.

The January announcement by Cinema of the Seventies seeking new writers and new scripts resulted in over 370 scripts being sent in—of which a number have now been selected and optioned as separate and independent projects by both Davis and Millichip.

'Fires of Youth'

'FIRES OF YOUTH'—the novel by James Lincoln Collier—has been purchased by London-based American Director Jules Bricken for filming by his Oakshire Company Limited under an agreement recently concluded with the Author's Agents Dina Lom Associates.

The same novel was the subject of a widely publicised case of plagiarism when, under the title 'Young & Sensitive' by Don Robson, it won the 1963 Arthur Koestler Award for prisoners in Her Majesty's Prisons. The deception was discovered in 1964 and the publishers, Messrs. Hutchinson immediately withdrew their edition from circulation and Robson returned his prize money.

'Fires of Youth' will be produced by Don Getz, screenplay will be by Jules and Alene Bricken and Mr Bricken will direct. Production dates will be announced later.

European news

WITH 'Zeppelin' now under way, Warner Bros. current European production schedule maintains its impetus. Already shooting in Europe is 'The Priest's Wife' starring Sophia Loren and Marcello Mastroianni which promises to be one of 1970's most controversial films. Produced by Carlo Ponti and directed by Dino Risi on location in Padua, Italy, the picture began shooting on April 20 and is the story of a modern rock singer and a priest who fall in love, dramatising the church's most agonizing current problem: should priests be allowed to marry?

Venice, April 27 was the venue for the start of production on Luchino Visconti's 'Death in Venice' starring Dick Bogarde and introducing 14-year-old Swedish newcomer

SHOOTING NOW

ABP, ELSTREE.—The Scars of Dracula (Hammer/ABPC), producer Aida Young, director Roy Ward Baker. **The Double Deckers** (Century/20th Fox). TV series. Producer Roy Simpson, director Harry Booth. **The Railway Children** (ABPC), producer Robert Lynn, director Lionel Jeffries (Location Yorkshire).

PINEWOOD.—Carry On Loving (Peter Rogers/Rank), producer Peter Rogers, director Gerald Thomas. **Two Girls** (Border) producer O'Negus Fancy, director Malcolm Leigh. **The Friendly Persuaders** (Tribune/ITC), producer Robert S. Baker. Associate producer Johnny Goodman. **Zeppelin** (Getty-McDonald-Fromkess/Warner Bros.), producer Owen Crump, Etienne Perier.

SHEPPERTON.—There's A Girl in My Soup (Frankovich/Columbia), producers John Boulting and John Dark, director Roy Boulting. **Wuthering Heights** (AIP), co-producers Sam Z. Arkoff, Jas H.

Nicholson, executive producer Louis M. Heyward, director Robert Fuest.

BRAY.—Bloody Sunday (Vectia/United Artists), producer Joseph Janni, director John Schlesinger.

TWICKENHAM.—Bartleby (Pantheon), producers Anthony Friedmann and Rodney Carr-Smith, director Friedmann.

LOCATION.—Murphy's War (London Screenplays/Paramount), producer Michael Deeley, director Peter Yates. **No Blade of Grass** (Symbol/MGM), producer/director Cornel Wilde. **Jane Eyre** (Omnibus) producer Frederick Brogger, director Delbert Mann. **Melody** (Hemdale/Sagittarius/Goodtimes), producer David Puttnam, director Waris Hussein. **Little World, Big People** (Leslie Grade—Anglo-French co-production), executive producer Euan Lloyd, director Peter Hunt. **10 Rillington Place** (Filmways/Columbia), producers Martin Ransohoff and Leslie Linder, director Richard Fleischer.

Bjorn Andresen. Directed by Visconti from a screenplay based on Nobel Prize-winner Thomas Mann's renowned novella, 'Death in Venice' tells the story of a German nobleman who develops a strange admiration for a youth he meets in Venice. The picture is Visconti's first since 'The Damned' (also a Warner Bros. release).

ROME Production began here last week on 'Indio Black', a brawling black comedy western produced by Alberto Grimaldi for PEA Productions and United Artists release.

Yul Brynner heads the cast of American, Italian and Spanish performers in the Technicolor-wide screen production directed by Frank Kramer.

Dean Reed, young American singer-turned-actor, plays Brynner's conniving sidekick in the humorous account of how a band of neer-do-well saddle bums try to make off with Emperor Maximilian's gold beneath the noses of his Austrian troops during the Mexican war.

Story and screenplay is by Renato Izzo and Gianfranco Parolini.

The company will shoot for 10 weeks in Italy, then move to Almeria, Spain for three weeks of location exteriors.

VENICE Shooting began here on May 20 on Noel Black's 'Heir', a sad, contemporary tragic-comedy love story scripted by Erich Segal.

Michael Brandon, Tippy Walker, Kim Hunter and Steve Vinovich star in the United Artists release, which is being filmed here for two weeks before returning to New York for the remaining six weeks of production. Bernard Schwartz, president of Joseph M. Schanck Enterprises, is the producer.

'Heir', based on Robert L. Simons' novel of the same name, is the first of a multiple picture arrangement between Schwartz and United Artists. It is being filmed in colour by Deluxe by director of photography Andrew Laszlow.

Helen Whitson

MISS Helen Whitson, continuity girl on many well known British films, died May 17 in the London clinic from a coronary thrombosis

while convalescing from a fall. She had just completed location work in Venezuela on the film 'Murphy's War'. She was 43.

One of the most respected and popular personalities in the British film industry, Miss Whitson began her career in the late Forties as secretary to Hal Mason, production supervisor of Ealing Studios. In the early Fifties, she began training in continuity work, remaining at Ealing until the studio closed in 1955.

Her recent credits include 'The Young Ones', 'The L-Shaped Room', 'A High Wind in Jamaica', 'The Blue Max', 'Robbery', 'Boom', 'The Italian Job', 'A Day at the Beach', and 'The Lonely Heart'.

LONG SHOTS

from page 4

But Leslie, in London after the completion of her latest film, 'Madron', in Israel, for Four Star International Inc, is optimistic that things will settle down 'when the industry comes to grips with modern day requirements'.

'After successes like "Easy Rider" producers don't know what makes box office. Young film makers are handling the problem but most of the older ones are baffled.'

'We have had a good run for a number of years. The situation is bound to fluctuate in favour of both actors and actresses.'

Lloyd Burns

Lloyd Burns, executive vice-president of Screen Gems and President of Screen Gems International, died on Monday, May 11 in London. He was 60 and lived in New York City.

Canadian born, he was a pioneer in the television film distribution business in Canada.

He first moved to New York in 1958 where he assumed responsibility for Screen Gems entire international operations. He was named president of that division in 1966, and in 1969 with the merger of Screen Gems Inc., and Columbia Pictures Industries Inc. He was named executive vice-president of the Screen Gems Division in January.

PREVIEW THEATRE

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With the General Election near . . .

Labour or Tory – which does ITV favour?

WHO would the television industry like to win the General Election? Can a Labour or a Conservative victory at the polls make any difference to the fortunes of ITV? These are the questions interesting Whitehall pundits and observers of independent television.

On the face of it, television should be a bi-partisan affair, but it could become the centre of heavy political controversy. Most ITV managing directors believe they might get a better deal from a new Tory Government than from the Harold Wilson administration.

A reduction in the advertising levy to enable the ITV to enjoy more flexibility with its revenue, has long been favoured as part of the Conservative policy of freeing industry from unnecessary restrictions.

But there is also a strong movement in the Conservative party to increase the number of available commercial companies and enable choice and competition to be made available to the tv business. And this is a suggestion which would hardly find favour with many of the existing contractors.

The Conservatives would probably increase the number of broadcasting hours for television and this too could become a mixed blessing.

Unless the ITV was also given a financial incentive to make more programmes there would probably be little interest by the companies in spending extra money on programmes to fill up slots. Most plans of ITV programmes controllers are dominated by the shortage of programme production funds.

Now it is true that the Labour Government has been aware of the ITV difficulties, but the Administration was in no position to allow commercial television to enjoy priority over millions of trade unions who had been asked to accept wage freezing.

If Wilson is returned to power it is possible that there will be slight adjustments to the financial problems of the companies but it would be limited to the most deserving cases. There would be a tendency to leave it to the Lord Annan Committee on broadcasting to work out satisfactory recommendations for the future.

A Conservative administration would probably not be prepared to wait three years before taking action.

So it would seem that with a few well-

known exceptions the business side of television will tend to be hoping for a Tory victory, even though some of the proposed Conservative solutions could become a mixed blessing to the industry.

'Civilisation' for US

THE BBC 2 series 'Civilisation', of 13 fifty-minute films starring Sir Kenneth Clarke, has been sold to the USA for one million dollars.

The show has been purchased by Xerox who will screen it on the National Educational Television in prime time this autumn and will then repeat it again in 1971.

NET represents about 180 stations with an estimated potential audience of 140 million.

Xerox in association with NET will pay for a sixty-minute preview drawing full attention to the full set of NET programmes to be shown on one of the three networks in prime evening time.

The BBC-Xerox deal also enables the US company to possess the non-theatrical rights for the series in the USA. The sale is one of the best made by a British company in the States for a non light-entertainment show.

TELEVISION

by Tony Gruner



Temple slowed down by scenery

THE Paul Temple series on BBC 1 proves once again that a programme does not simply improve by shooting a lot of film on location to marry with the tape studio action in order to give the show extra production values.

On the contrary, as the recent episodes of this series prove, some producers, simply by going on location to a country, become so enamoured with the scenery that they forget to keep the story moving fast. And this is what is happening to Paul Temple, which often finds its action slowed down because of the bad use of visual backgrounds.

Compare the speed of the story development of one of these stories with, say, ITC's 'Department S' or 'The Avengers'.

If the BBC is going to use film inserts against taped studio sequences, and it wants to sell Temple to the maximum number of markets including the USA, it must quicken up the action.

And it is better to go without beautifully-photographed sights of Holland and France if they hold up the Temple story from being swiftly moving.

TELEVISION'S TOP TWENTY

Position	Programme	Areas screened	Home viewers (millions)
1	This Is Your Life (Thames)	All	7.55
2	Coronation Street (Wednesday, May 13) (Granada)	All	7.50
3	Callan (Thames)	All	7.30
4	Coronation Street (Monday, May 11) (Granada)	All	7.25
5	News At Ten (Wednesday, May 13) (ITN)	All	7.00
6	A Family At War (Granada)	All	6.80
7	Nearest And Dearest (Granada)	All	6.60
7	News At Ten (Thursday, May 14) (ITN)	All	6.60
9	Father, Dear Father (Thames)	All except U	6.40
9	Doctor In The House (L/Weekend)	All	6.40
11	Manhunt (L/Weekend)	All	6.30
12	News At Ten (Tuesday, May 12) (ITN)	All	6.20
13	Up Pompeii! (BBC)	All	6.05
14	Mike and Bernie's Scene (Thames)	All	6.00
15	News At Ten (Friday, May 15) (ITN)	All	5.90
16	World In Action (Granada)	All	5.65
16	For The Love Of Ada (Thames)	All	5.65
18	This Week (Thames)	All	5.50
18	The Black And White Minstrel Show (BBC)	All	5.50
20	News At Ten (Monday, May 11) (ITN)	All	5.40

Chart compiled from JICTAR ratings for week ended May 17

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TV AND
VIDTRONICS
DIVISION

DANTON RISSNER

from page 12

'What we're trying to do is to find projects for people rather than sit back and have people come to us all the time. No producer and no director can cover the amount of material we can because we have people who are readers and story editors and so forth. So what we want to do is to go out and feed projects to people—not wait for them to come to us. That's what I mean by total working together with the creative community—that we want them to come to us and we in turn can come to them.

'We would hope that via working with various people they would continue to want to work with us; that we would give them the feeling that this is a place they want to work at, where they would have creative freedom; that we would have ideas that would help fill from time to time a vacuum in their lives in respect of literary material or ideas.

'We want to try and work as we've always worked with the top creative people, in California and over here, and to find through our own efforts basic subject matter, novels or original ideas. We're trying to personalise our relationship with many of the creative people—producers, writers and directors—here in the United Kingdom. And John is trying to do the same in California.

'We're trying through these relationships to create a give and take situation where we can find through the story departments material for some of the film-makers here

'We're trying to make good movies, creative movies, that are stimulating and exciting. I'm not going to say we're making pictures purely for the age group between 16 and 20 because no one knows what kind of pictures they want to see. The execution is the important thing'.

and in turn try to investigate some of the things they've had at the back of their minds—the industry has changed to such a degree that you can approach various ideas and properties that you couldn't a year or two ago.

'We're trying to make good movies, creative movies, that are stimulating and exciting. I'm not going to say we're making pictures purely for the age group between 16 and 20 because no one knows what kind of pictures they want to see. The execution is the important thing.

'Clearly, there's an enormous market geared toward young people in America. They make up a large segment of the audience. But that doesn't necessarily mean that the movies they're motivated by are just rigidly geared toward subjects like, say, "Easy Rider" because it's been proven time and time again that they go to see a large cross section of different kinds of movies'.

On Warner Bros. film-making plans for this side of the Atlantic, Dan Rissner said

'No one sat down and said "In 1971 we're going to do eight pictures in the United Kingdom and twelve on the Continent". It's really dealing with each project as an individual interesting project and either going forward with it or not.

'I would hope we would have X number of pictures in production by '71. I don't know. I mean, we're really dealing on a project-by-project basis. But there'll be no heavy volume similar to what Jay Kanter had at Universal—it just doesn't make sense. I think there's enough good material around,

'I think the industry in general has realised that it's no good making a movie for 15 or 16 million dollars that with some co-operation and some thought could have been made for 7 or 8 million. That's the balancing factor as to whether the picture is successful or not'.

good film-makers around, to have the amount of pictures you need for the distribution outlet on a project-by-project basis'.

Asked if he saw any signs of a renaissance of Hollywood, Rissner replied 'I've only been there a total of about ten days in six months, so I really couldn't effectively answer the question.

'But I know at Warner's we have no less than forty or fifty pictures in development, a whole bunch of things to start shooting in the fall. So, in respect of the Burbank operation, this has certainly reactivated things'.

On budgets, Dan Rissner stated 'I think the industry in general has realised that it's no good making a movie for fifteen or sixteen million dollars that with some co-operation and some thought could have been made for seven or eight million. That's the balancing factor as to whether the picture is successful or not. It can be a great movie but if it cost fifteen million dollars and the return is twenty you're behind the eight ball, so to speak. If you could make it within the framework of the budget it should be made for you have a successful movie.

'Last year there was a whole slew of pictures that came out that were enormously expensive. But the budgets of most of the movies that are coming out of any of the companies are not excessive any more'.

When I asked Dan Rissner if actors and their agents were prepared to co-operate in bringing down prices, he replied 'Very much so. We're working with many of the top people in Hollywood and many of them are working within a framework of a very reasonable salary structure and taking their fees out of the "back end" of the picture. I think all the way down the line all the movie companies are working in tandem, in concert, with the agents. That's not always been the case? No—but the industry's changing'.

Talking about the search for subjects with international appeal, Dan Rissner said 'I think a great movie transcends the limits of being a local movie. A wonderful movie is a wonderful movie in the United Kingdom and, for the most part, would be well received in the United States or anywhere else.

'What happens many times on the Con-

tinent is that a given script comes in which is, say, inherently Italian. I don't think that one wants to take a basic local product and change it to fit a world market to the point that it loses all its inherent values. But if you can change a very secular movie and make it worldwide, well—fine.

'The basic reason to make a movie in the United Kingdom or on the Continent, first and foremost, is that you have a particular vehicle that you want to go out and make. The whole motivating factor is that you're stimulated by the material and the creative people surrounding it. The cost factor is, naturally, a plus on top of that but it's not the motivating factor. Eady money and the other subsidies are important but not to the extent of dissipating the movie'.

Dan Rissner added 'I think that myself and John Calley we've been able, in the short period of time I've been here, to sustain our relationship with some of the top creative producers, writers and directors and that you'll see some interesting projects coming out of the Warner Bros. operation'.

REVIEWS

from page 8

not really there. It is well-written with a wry sense of humour and an amusingly disguised social conscience, the dice being only slightly loaded in favour of the rebellious son-in-law against the Madison Avenue parent. Much depends on the acting, which is delightful throughout.

Points of appeal Comedy, romance and colour.

The Strawberry Statement

MGM. X. U.S. In Metrocolor. Starring Bruce Davison and Kim Darby. Produced by Irwin Winkler and Robert Chartoff. Directed by Stuart Hagmann. Screenplay by Israel Horowitz. 109 minutes. Release: June 14, 1970.

STUDENT pritest drama. Simon, an ordinary student at an American university, and a member of the rowing crew, wanders into the administration building, which is occupied by demonstrating students, in search of 'chicks'. There he meets Linda, a very sincere young protester, who tells him that the university is involved in the burning of babies and the deaths of men. At the start Simon is far more interested in Linda than in her cause, but he joins in to please her and gradually gets convictions of his own. When the police and National Guard invade the university with tear-gas and batons. Simon and Linda are among those beaten and brutally evicted.

This is a violent and forceful film with a strong message that, somehow lacks sincerity. Powerful booking for selected situations.

Production The film has been based on the book of the same name by James Kunen. It is, presumably, an honest attempt to express the burning sincerity of the modern upsurge of student protest, but, unfortunately, the sincerity hardly shows. The idea of developing the message through the gradual awareness of an ordinary, carefree, apolitical young man is fair enough and his romance with the dedicated young woman is valid and often tender, but the treatment clashes. The director and his photographer have allowed themselves an orgy of arty angles: sometimes the world is seen upside down; sometimes it flashes by in slashing panning; and sometimes it zooms rapidly in and out of close-up. It is all too distracting and self-conscious, so that when the story reaches its climax of the violent eviction, the effect is, somehow, not nearly so moving as it should have been. The principal roles are, however, played pleasingly by Bruce Davison and Kim Darby (the 'True Grit' girl).

Points of appeal Topicality, message, colour.

Technicolor, Inc. profits are hit by slow-down

NET income for Technicolor, Inc., for the 13 weeks ended March 28 this year of 312,102 dollars dropped from 1,119,879 dollars over the same period in 1969. Net sales of 24,740,478 dollars this year, compared with 26,048,623 dollars in 1969.

Announcing this, Patrick J. Frawley, Jr., chairman of the board, said that the theatrical print division, domestic and foreign, which was the largest segment of the business, 'were affected by the general slow down in demand for release prints for the film industry, and increased costs further reduced profits on the lower volume.'

Net income per share this year was .08, compared with the 1969 figure of .29 (adjusted retroactively for shares issued in connection with the three per cent stock dividend declared in 1969).

Said Frawley: 'Not enough people over 30 are attending theatres, but it is hoped this trend will reverse itself later in the year. The company is planning to enter the field of corporate entertainment, utilizing its simple-to-use Super 8mm sound cassette

film player. The TK film cassette plays for 30 minutes, and four cassettes can show a feature film.

Television print sales increased but profits decreased, due to start up costs in Chicago and New York. Reduced profit margins in the amateur film processing offset a slight increase in sales.

Paul W. Fassnacht, president of Technicolor, Inc., Hollywood, acquired by Technicolor, Inc., for president of Standard Photo Service, Inc., Springfield, Massachusetts, have announced that processing facilities in Springfield and Massachusetts of Standard Photo—which processes film for the amateur market—have been acquired by Technicolor, Inc., for an undisclosed amount of Technicolor stock. In a related transaction, Technicolor also acquired equipment manufacturing facilities and a photographic portrait studio for cash.

Standard Photo will headquarter Technicolor's eastern operations. Consumer Photographic Division in the photo finishing field.

ROYAL CHARITY NIGHT

BRITISH royalty in the person of Her Royal Highness Princess Alexandra, will be the guest of honour at the premiere of Stanley Kramer's 'The Secret of Santa Vittoria', on June 4 at Rank's flagship theatre the Odeon, Leicester Square.

The premiere will aid three charities, The National Kidney Research Fund, of which the Princess is patron, The Licensed Victuallers National Homes and The Licensed Victuallers School. It is expected some £25,000 will be shared between the beneficiaries.

Anthony Quinn, who stars as Mayor Bombolini of Santa Vittoria in the film, will be among the line-up to be presented to Her Royal Highness. Leading members of the charities concerned as well as United Artists and Rank executives are also to be presented.

Miss Ann Edwards who was the recipient of a kidney in a

recent transplant operation, will present a bouquet to Princess Alexandra.

One of the highlights of the evening to enhance the Royal occasion, will be the band of the famous 17/21st Lancers who are to play in the auditorium prior to the film. They will be joined by the Trumpeters of The Life Guards in playing the National Anthem.

Pavilion for 'Ned Kelly'

TONY RICHARDSON'S 'Ned Kelly' will have its premiere at the London Pavilion on June 24.

Filmed on location in Australia with the pop star Mick Jagger making his acting debut in the title role, the film was scripted by Richardson and Melbourne writer Ian Jones.

Produced by Neil Hartley for United Artists release, the film features Australian acting talent in major supporting roles—Diane Craig, Clarissa Kaye, Frank Thring, Ken Shorter, Mark McManus, Peter Sumner, Serge Lazareffe, Susan Lloyd and Bruce Barry.

President Melville

BROADCASTER and playwright Alan Melville has been elected president of the Brighton and Hove Entertainment Managers Association. He succeeds Sir William Tealing, MP.



Mrs DUNWOODY AT TECHNICOLOR



MRS. GWYNETH DUNWOODY, Parliamentary Secretary to the Board of Trade, accompanied by Miss S. Docherty, her assistant private secretary; John Terry, Managing Director of the National Film Finance Corporation; and E. Wagstaff of the Film Division, Board of Trade, visited the Technicolor Bath Road Plant at the invitation of Technicolor's Managing Director, Frank C. Littlejohns, as part of his progressive policy of

informing Parliamentary figures, leading members of the industry, and other notable people concerned with the well-being of international film and television activity.

The guests, who were conducted on a comprehensive tour of the Harmondsworth Plant, were received by Littlejohns in company with several of Technicolor's Senior Executives, including Mr. J. K. McDonald, Treasurer; Mr. Frank Bush, Sales Manager (Feature Films); Mr. Sidney Wilson, Plant Manager; Mr. L. B. Happe, Technical Manager; Mr. L. V. Brown, Production Manager; and Mr. Gerry Galea, Advertising Manager.



TOP LEFT: E. Wagstaff, John Terry, Mrs. Gwyneth Dunwoody, F. C. Littlejohns. TOP RIGHT: J. K. McDonald, Mrs. Gwyneth Dunwoody, Frank C. Littlejohns. ABOVE: Bernard Happe, Miss S. Docherty, L. V. Brown. RIGHT: Frank Bush, E. Wagstaff, John Terry, G. B. Golea.

British Rail (WR) choose SRS

'Travel and Concert' ticket scheme to increase business

In a revolutionary new 'Musical Safari' scheme, the Western Region of British Rail will use the SRS 'Ticketron' computer booking service to offer combined travel and show tickets to Thames Valley and South Bucks residents.

A remote terminal will be installed by SRS at British Rail's Reading office, linked with the SRS computer in Shaftesbury Avenue. The terminal will have access to the inventory of seats maintained by the computer.

It will take just a few seconds to choose a concert or show, delete the seats booked from the inventory and print out a combined ticket — which will be offered to the public at a very favourable inclusive price.

The scheme will open up London concert, opera and ballet performances to a wider section of the public, bringing into town many people who have previously found the business of travelling and purchasing a show ticket both costly and inconvenient.

The British Rail/SRS 'Musical Safari' scheme is backed by the four London orchestras: The Royal Opera House, Covent Garden; Sadler's Wells Opera at the Coliseum; Sadler's Wells Theatre; and the BBC, which controls the BBC Symphony Orchestra and the Promenade Concerts at the Albert Hall.

Swan & Edgar to sell tickets through SRS

A terminal linked to the SRS computer is soon to offer theatre and cinema goers a ticket-buying service at Swan & Edgar's Piccadilly Circus store. The new facility will also appeal strongly to the many thousands of visitors to London who shop there. Simple and quick to operate — the terminal prints out tickets on the spot, takes up very little floor space and, say Swan & Edgar management, is a very worthwhile proposition for the store. The new terminal will be part of a carefully constructed network of distribution aimed at expanding the total market for entertainment events.

Seat Reservation Systems offers a service to entertainment that:

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For further information about how SRS is helping to sell more tickets, contact Dennis Russell, Marketing Director.

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CEA Bristol AGM

REGULATIONS 'OUTDATED'

IN these days of modern scientific techniques, many of the long-standing regulations controlling cinemas, are well out of date, said CEA president, Wyndham Lewis, at a luncheon following the annual general meeting of the Bristol and West of England branch, of which he is a member.

No other trade or commercial enterprise was so littered with regulations as were the cinemas, he said.

Earlier, at the annual general meeting, the president told members that the Department of Employment and Productivity had shown signs of concern regarding the apparent lack of implementation of the monopoly report, particularly as it applied to the allocation of product.

It was obvious from a letter received from the DEP that they were concerned that little had happened since the report. He said: 'They have been quite staggered at some of the delays. I feel the department is concerned about the seeming shilly shallying.'

Lewis said he felt the department would press for the implementation in the matter of allo-

cation of product.

He was not as worried about cassettes as some people seemed to be. On the production side there had been a lot of second thoughts after the seeming initial enthusiasm. 'The costs are likely to be astronomical', said the president.

The president said he did not hold the same views as the circuits on the matter of twinning and tripling of cinemas. If the relevant sections of the monopoly report were put into effect, he could see a period of prosperity ahead.

Chairman Ernest Rogers said branch membership was 62, one more than last year when the branch had been perilously close to losing a seat on the national council.

Miss A. Hogg said the branch had donated £430 to the CTBF last year. A further £75 had resulted from this year's Grand National draw. D. F. Chamberlain, chairman of the CTBF committee, said a dance was being organised for October 8 on behalf of the Fund.

E. C. Rogers, chairman, R. White, vice-chairman were re-elected with all other officers of the branch.

LIVINGSTONE

from page 5

seen. 'The combined air and naval battles contribute magnificently to what I believe is the best war film that has ever been made', he said.

'Myra Breckinridge' with its sensational story-line, was a completely pre-sold property.

Elliot Gould, who was such a smash hit in 'M*A*S*H', was the star of 'Move', a hilarious modern comedy.

'Cover Me Babe', was a very modern, very sexy comedy with tremendous appeal to young audiences and 'Beyond the Valley of the Dolls' was one of the most sensational pictures ever made by Fox — 'A very hot property in every way'.

Expected to be one of Fox's biggest box-office hits of the year was 'The Great White Hope'.

The conference delegates were also addressed by Stephen Roberts, Twentieth Century-Fox assistant managing director, Reg Dawson, sales manager, John Fairbairn, director of publicity and Ted Candy, general manager of Movietonews.

The conference ended with a supper party at Kettner's Restaurant, in honour of Sam Redford.

QUASAR

from page 3

Honor Blackman starrer 'Who Killed Santa Claus?'

He said he feels the time is ripe — despite the apparent production hiatus in Britain — to launch into feature film production.

LESLIE GRADE

from page 3

31, 1970. He will also be resigning from the Boards of Associated British Picture Corporation Limited and The Blackpool Tower Company Limited.

At the invitation of the Board of Electric & Musical Industries Limited, Leslie Grade has been very pleased to accept the non-executive appointment of Life President of The Grade Organisation Limited.

Arising from these developments, Richard Mills, a director of The Grade Organisation Limited, is appointed deputy chairman and chief executive of The Grade Organisation Limited, and C. Douglas Harrison, also a director, is appointed vice-chairman and managing director. Bernard Delfont becomes Chairman of that company.

Concentrate on 'Winning' and . . .

PUT YOUR SALES DRIVE INTO TOP GEAR

BIG prize money and country-wide promotion spear-head the drive to get the Universal-Rank film, 'Winning' off the mark.

The campaign for this motor racing film got away impressively over the holiday break when prizes worth more than £1,000 were given to car rally winners by Rank, Trumps Employment Agency and Peter Robinson Limited.

PROMOTION



by
**David
Jerome**

And there are plenty of national tie-ups and competitions in line to keep up the pace.

During the rally, in Battersea Pleasure Gardens, £250 went to a girl selected as Rally Sweetheart. She also won a trip to Hollywood. Other prizes included £250 to the driver of the most original and attractively decorated car (he also received a 'Paul Newman' trophy); and £250 to the second and third best decorated cars.

Girls in the three best-dressed cars (this included the winning girl) were awarded a total of £500 for a shopping spree at Peter Robinson's.

A lot of press publicity came from the crowning of Miss Sweetheart 1970 who took part in the Festival of London stores Parade on the Bank holiday afternoon.

A special float, which is to be used for advertising playdates, featured in the parade.

The film was also plugged in racing guides on Monday. This has given the campaign tremendous momentum.

Future selling prospects look just as rosy. An enticing contest which obliges entrants to see the film is being run by Euro-Leisure Limited, which manufactures knitwear garments under the Grand Prix brand name.

A 'spot the difference' leaflet contest it requires contestants to write a short sentence saying why they enjoyed the film.

It is being run throughout the country supported by posters, leaflets, dispensers and window displays.

Showmen will be able to link with local stockists. Prizes include a holiday for two through Club Mediterranee, a new Singer

427 sewing machine, premium bonds, and 50 knitwear articles. As it closes late in November many people may be drawn to the film through the competition.

Managers get a bonus for themselves. Those who come up with a full composite page receive a sweater.

Showmen who arrange the publication of a block competition can offer prizes of Lucas spotlights.

Mike Sparks, Marketing Operations, (Advertising) Department, 7 Great Russell Street, London, has all the relevant details. Mike will arrange for showmen to receive prizes.

Other certain commercial links come from Avis—the car hire people—and Autolite dealers.

A counter card has been produced by Avis. These have been despatched to all their branches throughout the country to coincide with the various playdates of the film.

Make sure of contact with the local branch and see that counter cards are prominently displayed. If they have window space utilize it.

A quad and double crown poster has been produced for distribution to Ford/Autolite dealers. See they are used to best ad-

vantage. Further poster supplies are available from the Ad Sales Department. The address, if you haven't already got it, is Denham Studios, Building No. 8, North Orbital Road, Denham, Middlesex.

There are many local promotions which are going to prove more than helpful.

Managers need no encouragement to take advantage of the big star names in the film, Paul Newman and Joanne Woodward. Decorate your lobby with checkered flags, racing momentoes and generally instil a racing circuit atmosphere. Local enthusiasts will no doubt help. Try to get hold of a genuine racing car for display.

If there are famous racing drivers in the vicinity invite them to a special screening. They may even agree to help with press or television cover.

The publicity campaign book suggests the printing of multi-coloured car windscreen stickers carrying the 'Winning' credit. Auto clubs, motorcyclists, car owners and taxi firms will be among those to snap these up.

Finally go after car rally or racing clubs. They may be willing to sponsor an event which offers a 'Winning' trophy. Hand out invitations for those who help to organise it. Make car and racing clubs a MUST mail contact.

CAMPAIGN ROUND-UP

Every Home Should Have One: N. J. Emphett, ABC, Belfast



This film has received a real 'bashing' from me recently but this showman's coverage forced me to comment. Although the film was on pre-release and there were no campaign books or accessories on hand Emphett came up with several hundred pounds worth of free advertising.

It must, however, be conceded that this film lent itself to a very comprehensive range of promotion links. Nevertheless Emphett has overcome the lack of campaign help with pre-release material before. His press cover is well above average.

Children's Club: Malcolm Gallagher, ABC, Carlisle.

When manager Scott-Buckleuch took a few days off (and from his excellent campaigns the rest was well deserved) Gallagher found he had to keep the Minors amused.

After a bit of head scratching and with the help of trainee manager John Harrison, he came up with idea to bring the World Cup competitions a little closer home.

He propped up a crossbar and hung three cups from it. Gallagher tells me the cups belonged to the cleaners who must be thanked for going without their morning tea.

The idea was for two teams of boys and girls to hit the most cups in three shots. (I wonder if the cleaners ever saw them again?). The game attracted the local press which came up with a picture and caption of the winner.

Children's Club: A. Gray, Ritz, Chatham. With several prizes at stake Gray's Minors decided that 'anything goes'—even good looks. The kids' strained and twisted their faces into strange contortions in a Monstrous Face Contest.

But Gray wasn't pulling a face when he saw the excellent coverage given to the event by the press. Prizes were awarded by a local store.

Where Eagles Dare: Geoff Ramsden, ABC, Aberdeen

Last week we had a lion visiting a cinema at Nottingham. This week it's an eagle. George Leslie of the city's zoo brought the eagle down to the cinema early in playdate and the local press used a photograph.

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WORKING PARTNER to re-open
 small cinema in S.E. London; small capital
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Required for Y&TE ENTERTAIN-
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 apply to Manager, Classic Cinema,
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 This is a permanent position.

EXPERIENCED PROJECTIONIST RE-
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 Apply Manager, 01-228 7444.

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Further details of above from

HARRIS & GILLOW

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THE CINEMA AND TELEVISION BENEVOLENT FUND

NOTICE IS HEREBY GIVEN that the Annual General Meeting of the
 above-named Fund will be held at The Europa Hotel, Grosvenor Square,
 London W.1., on Tuesday, 23rd June, 1970, at 11.30 a.m., when the
 following ordinary business will be transacted:

1. To receive Balance Sheet and Accounts for the year ended 31st
 March 1970 and the Annual Report for that period.
2. To elect (a) a Trustee, (b) a Chairman, and (c) an Honorary
 Treasurer.
3. To appoint Auditors.
4. Any other business

and the following business:

To consider and if thought fit pass the following Resolution:—

'That the Rules contained in the document entitled "Constitution
 and Rules" and for the purpose of identification signed by the
 Chairman of the Fund be and the same are hereby approved and
 adopted as the Rules of the Fund in substitution for and to the
 exclusion of all existing Rules thereof'.

Members of the Fund may inspect copies of the existing Rules of the
 Constitution and Rules and of a Memorandum explaining the purpose of
 the main alterations embodied in the Constitution and Rules, at the office
 of the Fund at Royalty House, 72 Dean Street, London W.1., during
 normal business hours on weekdays (excluding Saturdays) up to the holding
 of the Annual General Meeting and at the Annual General Meeting itself.

By order of the Council

C. A. A. KILMISTER, Secretary.

A luncheon at the same venue presided over by the President, Mr. Cecil
 G. Bernstein, will follow the meeting and tickets at 50/- (including wine
 at table) are obtainable from the C.T.B.F. Offices.

SITUATIONS VACANT—cont.

FIRST OR SECOND OPERATOR re-
 quired for Cinema (Newquay, Cornwall).
 Apply Supervisor, Kings, Camborne,
 Cornwall.

SITUATIONS WANTED

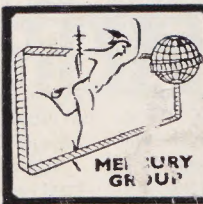
DEMANDING POSITION required by
 energetic secretary experienced in film
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FULLY EXPERIENCED Manager/
 Projectionist seeks situation. Anywhere
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SENIOR MANAGER. Comprehensive
 knowledge of industry, top publicist, at
 present key theatre, north west coast,
 requires progressive appointment. Impec-
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TRANSLATIONS from German,
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 ISMS WITH SOUND HEADS IF
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 BOX SIGNS AND ALPHABETS requir-
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PAIR OF TABS wanted. Any offers
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